

## Catalog #3



# BOO-HOORAY



## **Boo-Hooray Catalog #3: Small Archives and Collections**

Terms: Usual. Not onerous.

Boo-Hooray is proud to present our third catalog, dedicated to small collections and archives. For over a decade, we have been committed to the organization, stabilization, and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections.

We invite you to our space in Manhattan's Chinatown, where we encourage visitors to browse our extensive inventory of rare books, ephemera, archives and collections by appointment or chance.

Catalog prepared by Beth Rudig, Director of Archives; Evan Neuhausen, Archivist; and Daylon Orr, Director of Rare Books & Manuscripts. Layout and design by Maya Fell. Please direct all inquiries to Daylon ([info@boo-hooray.com](mailto:info@boo-hooray.com)).

All items subject to prior sale. Payment may be made via check, credit card, wire transfer or PayPal. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return.

Please contact us for complete inventories of any and all collections and archives.





## 1. The Bonnie Bergstrom Archive

Bonnie Bergstrom (1915 – 1983) was a jazz trombonist, pianist, accordionist, and singer with several touring bands throughout the 1930s and '40s. Bergstrom performed with the Bon John Orchestra, the Platinum Blondes of America, the Diplomettes of Rhythm, the Hollywood Debutantes, and the Hollywood Ingenues. This archive documents Bergstrom's professional and personal life with ephemera and diaries gathered from tours through Cuba, the Midwest, the South, and West Coast, which are largely housed in photo albums and scrapbooks. The archive illuminates an under-documented time period for women jazz musicians, combining images, text, and ephemera to illuminate the daily life of working women musicians on the road. A highlight of the archive is a tour diary, ephemera scrapbook, and photo album documenting her tour of pre-revolutionary Cuba, in its heyday as an American vacation colony.



This documentation gives a sense of the close relationships between band members, the grueling tour schedule, the complex hierarchies and gender relationships between the female band members and male colleagues and admirers, and the hard-partying lifestyle that was a cornerstone of jazz culture. Detailed descriptions of nights spent at clubs in New York, Havana, and elsewhere document the day-to-day lives of these young and talented musicians. The archive is collected in one bankers' box and three museum boxes.

**\$40,000**

THE SAN DIEGO  
PROFESSIONAL ORGANISTS' AND  
PIANISTS' CLUB  
(A Non-Profit Organization)

OFFICERS

Deezy Tapia	President	Meanglow
Bip Clarke	Vice-President	
Gwynn Lyons	Secretary	
Al Blankman	Treasurer	Cresco

MEMBERS

Teddy Andrade	Volley Ho
Jack Cooper	King's Inn
Le Roy Davidson	Meanglow, Sunday and Monday
Maryellen Fagelquist	
Harry Foringer	Cresco
Joe Fox	Club House, North Park
Alma Fox	Teacher
Dale Glicker	Arena Room, Plaza Blvd, N. C.
Bertha Hildman	
Bob Hull	Cresco
Walt Jones	Teacher
Verna Jerka	Teacher
Bob Johnson	The Playboys, University Avenue
Roberta Lewis	Cresco
George Lyles	Town & Country
Leslie Norton	Totem Pole, Poway
Jessie Provencha	Cresco
Steve Ralls	Beach Area, Escondido
Fred Spring	Teacher
Nora Taylor	Tombland
Buddy Reed	Longbranch Room
Doris Valenline	
Johnny Whelan	Point Loma Inn

THE SAN DIEGO  
PROFESSIONAL ORGANISTS'  
AND PIANISTS' CLUB

INVITE YOU AND YOUR FRIENDS  
TO THEIR

*Fifth Annual*  
**BENEFIT**  
ON  
**JUNE 7th, 1964**  
**SUNDAY AFTERNOON**  
STARTING 1:30 P.M. UNTIL?

IN THE

*Palm Room*

**U. S. GRANT HOTEL**



JANUARY 21 - Sunday

Back falling of business at home. Home  
Business at home back at home.  
to be in. Sunday evening at home.  
Sun - presentation. Got "Deep Purple".  
Many such as a pattern.

FEBRUARY 1 - Saturday

Business again. But still in Betty to  
get my presentation. At home. Business  
at home. to be in. Sunday evening at home.  
Sun - presentation. Got "Deep Purple".  
Many such as a pattern.

PRIMA 1 - Sunday

Picked up. Sunday evening at home.  
to be in. Sunday evening at home.  
Sun - presentation. Got "Deep Purple".  
Many such as a pattern.

FEBRUARY 2 - Monday

Big. Prima. at home. Sunday evening at home.  
to be in. Sunday evening at home.  
Sun - presentation. Got "Deep Purple".  
Many such as a pattern.

Admission: \$1.00 (Includes the membership "Club Member" and includes all benefits)  
\$2.00 (Includes the membership "Club Member" and includes all benefits)  
\$3.00 (Includes the membership "Club Member" and includes all benefits)

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\$2.00 (Includes the membership "Club Member" and includes all benefits)  
\$3.00 (Includes the membership "Club Member" and includes all benefits)





## 2. The Piero Heliczer & Dead Language Press Archive

Piero Heliczer (1937 – 1993) was a poet, filmmaker, and publisher active in underground art scenes, working and living between New York, Paris, Amsterdam, and London. Born in Italy, the Gestapo killed his father, a resistance leader, during World War II. He and his surviving family moved to the United States after the war. While attending Forest Hills High School in New York, he became friends with Angus MacLise, who would later become the first drummer for the Velvet Underground. Heliczer entered Harvard in 1955, staying two years before moving to Paris. Once there, he and MacLise founded The Dead Language Press in 1958. The duo began letterpress printing now-rare books and broadsides of art and poetry, including Jack Smith's *The Beautiful Book; A Pulp Magazine* for the Dead Generation by Henk Marsman, Om, and Gregory Corso; and Heliczer and MacLise's own respective works.

In addition to his work as a fine printer and poet, Heliczer was an underground filmmaker and actor. Upon his return to New York in 1962, he fell in with Warhol's Factory crowd, to acting in several Warhol films while also making his own. He appeared in Jack Smith's groundbreaking *Flaming Creatures*, and collaborated with a wide cross section of New York's avant-garde acting in several Warhol films while also making his own. He appeared in Jack Smith's groundbreaking *Flaming Creatures*,



and collaborated with a wide cross section of New York's avant-garde scene, including Jonas Mekas, La Monte Young, Marian Zazeela, Tuli Kupferberg, Gerard Malanga, Harry Smith, Charles Henri Ford, Ira Cohen, and others. His films were often presented as multimedia happenings, with bands providing a live score, most notably with performances by various iterations of The Velvet Underground. However, the recognition afforded to many of his contemporaries did not find Heliczer, and by the 1980s he was living a nomadic lifestyle, mostly on the streets and suffering from drug addiction. He died on July 1993, age 56, in a moped accident in France.



Alongside The Dead Language publications, this archive contains a collection of manuscripts and correspondence, holographic letters, typescripts, and vintage photocopies, sent predominantly by Heliczer to Jonas Mekas and Ira Cohen. The archive also includes works by Piero Heliczer published in magazines and small mimeo publications, spanning from his first published writing in the Cambridge Review while a student at Harvard in 1955 to his mature work in 1975. A significant portion of the poems included in these small publications later found their way into Heliczer's books, like The Soap Opera and Abdication of the Throne of Hell. This archive presents a close to complete survey of Heliczer's career and life. Featured as well are many authors who championed or published alongside Heliczer, including Angus MacLise, Allen Ginsberg, Gregory Corso, Gerard Malanga, Jonas Mekas, and others. The archive is housed in one bankers' box and one museum box.

**SOLD.**





This collection contains 145 black and white vintage silver gelatin photographic prints, ca. 1975-1979. Includes largely 3 x 5 in. photographs, some 5 x 7 in., some 8 x 10 in. and some irregular sizes. While DeSana is most well known for his staged erotic images, such as those seen in his 1980 self-published photobook *Submission*, this collection primarily includes candid party photographs and staged images of friends at home or in studios. Subjects include East Village artists, musicians, and poets such as Stephen Varble, David Byrne, Ray Johnson, Richard Hell, Yoko Ono, Nam Jun Paik, Jack Smith, Terence Sellers, Mitch Corber, Laurie Simmons, and others. Many prints have DeSana's artist stamp on verso; a few are labeled by hand. Housed in one museum box.

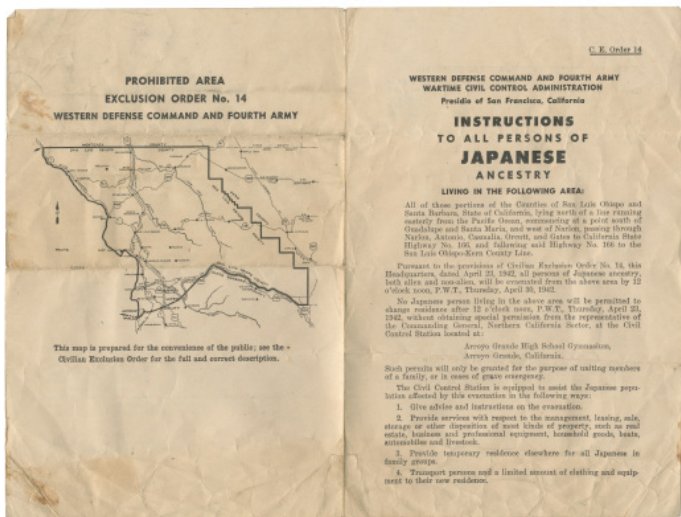
**SOLD.**





#### **4. The Tatsuo Nakase Japanese American Internment and Baseball Archive**

Tatsuo Nakase was a regular Japanese American citizen with a love for baseball and his family who, along with 120,000 other Japanese Americans, was subjected to forced relocation and incarceration in a concentration camp by the American government during World War II. Spanning from the 1930s to 2006, the archive contains primary source materials on Nakase's internment, the successful efforts in subsequent decades to receive reparations and redress, and ephemera and photos from Nakase's personal life upon returning home. The relationships he made in the camp permeate throughout the archive, including correspondence and photos of people Nakase was incarcerated with.



Letters and pamphlets declaring to Japanese Americans their forced relocation and internment are shocking in their matter-of-fact tone, while photos of Nakase's internment baseball team are striking in how they contextualize baseball—commonly indexed as an all-American pastime and cultural cornerstone—with something as “un-American” as concentration camps. Housed in one bankers’ box, one museum box, and one poster sleeve.

\$50,000



## 5. Buddy Esquire Anime Hand-Painted Clothing Collection

This archive is the most substantial known collection of unique hand-painted clothing by Buddy Esquire, the pioneering Bronx hip-hop visual artist. Buddy Esquire (born Lemoin Thompson, 1959 – 2014) was the premier show flyer artist in the Bronx during the earliest days of hip-hop, from 1978 onward. Self-taught, he learned principles of drawing and typography from books at his local library. His influences included graffiti, Japanese anime, superhero comics, and Art Deco architecture. His flyers advertised early performances of hip-hop legends such as Grandmaster Flash, Afrika Bambaataa, Kool Herc, the Funky 4 Plus 1, and the Cold Crush Brothers. Buddy Esquire's visual styles helped set the tone for hip-hop in the late 1970s and early 1980s. His flyers, beyond their striking graphic elements, are some of the only primary materials relating to the earliest developments of what is now the world's most popular music genre.



The clothing in this archive was created in the 1980s and 1990s, sometimes as stage wear for hip-hop groups, but usually as customized street wear. Buddy Esquire was at the very vanguard of immersing himself into anime and anime culture. At the time, anime was very hard to find in New York City; its early popularity in the Bronx among comic book fans and graffiti artists remains intriguing and mysterious. Throughout the 1980s and '90s, Buddy Esquire would set up shop on Fordham Road selling his wares and taking orders for hand painted t-shirts, sweatshirts, and jeans.



The artwork on the shirts ranges from original flights of fancy creations in the anime style to faithful renditions of popular characters. This work took place decades before anime had become a part of the fabric of mainstream American culture; as per usual, street style led the way years before the mainstream picked up on its original cultural thought.

This collection contains 29 garments, including 21 t-shirts, two pairs of jeans, and six sweatshirts.

**\$65,000**





## 6. The Costumes of The Revolution & The New Power Generation Collection

Prince's bands and touring dancers are indispensable to his reputation as one of the most legendary performers of our time. Collected here are outfits and accessories designed for and worn by members of Prince's bands The New Power Generation and The Revolution. Highlights include Cat Glover and Sheila E's neon outfits from the LoveSexy tour, many outfits worn by "Diamond" and "Pearl" aka Robia Lamorte and Lori Elle during the Diamonds and Pearls tour, as well as outfits worn in videos for "Gett Off," "Cream," "I Wish U Heaven," and the film Graffiti Bridge. The majority of the clothing comes from 1986-1992, most prominently featuring pieces worn during Prince's tours for Sign O' The Times, LoveSexy, and Diamonds and Pearls.

This archive also includes vintage designer pieces such as a Versace belt and a Jean Paul Gaultier vest. While the pieces worn by women members of Prince's bands may be the most recognizable, collected here are also pieces worn by saxophonist Eric Leeds, guitarist Miko Weaver, drummer Michael Bland, trumpet player Matt 'Atlanta Bliss' Blistan, and bassist Levi Seacer Jr. This collection of clothing documents Prince's ever-changing eras of iconic fashion, paralleling the constant transformation of his musical style.



This collection is comprised of 72 individual items, including shirts, pants, corsets, skirts, jumpsuits, and capes. Housed in 7 bankers' boxes.

**\$35,000**



## 7. The Afrika Bambaataa Planet Rock Costume Collection

The original stage wear of Afrika Bambaataa from the early 1980s is dazzling and dramatic, bringing to mind the costumes of Sun Ra and his Arkestra, Parliament/Funkadelic, James Brown, and Sly and the Family Stone. Afrika Bambaataa grew from his Bronx roots into a visionary cultural figure and the organizing force behind the invention of hip-hop. Also the founder of the Zulu Nation—a music-oriented youth organization comprised of reformed gang members that would become a worldwide phenomenon—Bambaataa was a central figure in developing an afro-futurist bent on hip-hop, politics, and lifestyle that can be plainly seen in the work of A Tribe Called Quest, De La Soul, Jungle Brothers, and The Roots.

These costumes are the original garments worn on stage and in the music video for “Planet Rock” by Afrika Bambaataa and the Soul Sonic Force, which became one of the first global anthems for the hip-hop movement. “Peace, Love, Unity and Having Fun!”



This collection contains 11 pieces worn by Bambaataa and others, including capes, jewelry, vests, shoes, and a headpiece. Stored in one wardrobe box and one bankers' box.

**\$45,000**



## 8. Scott Walker Fan Collection

Scott Walker (1943-2019), born Noel Scott Engel, was a musician who found commercial success as a singer and member of the Walker Brothers, a sixties group considered to be one of the precursors to the modern boy band. Born in Ohio, he came of age in Los Angeles, where he formed the Walker Brothers in 1964 with John Walker (1943-2011, birth surname Maus). Later that year, Gary Leeds joined as their drummer and convinced them to relocate to the United Kingdom. Scott Walker has lived in the UK ever since, becoming a citizen in 1970.

Finding his fame from the Walker Brothers difficult to accept, Walker veered toward avant-garde compositions, rejecting his public persona as a mainstream pop star. Releasing several solo albums to little commercial success, recent years have found a cult following for Walker's often challenging and brooding music. Scott Walker has collaborated with contemporary musicians such as Sun O))), Bat for Lashes, and Pulp.

The Scott Walker Collection, housed in one museum box, collects fan-zines and newsletters, including Walkerpeople, photographs, Scott Walker fan club materials, and a collection of photocopied articles pertaining to Scott Walker and The Walker Brothers.

**\$800**



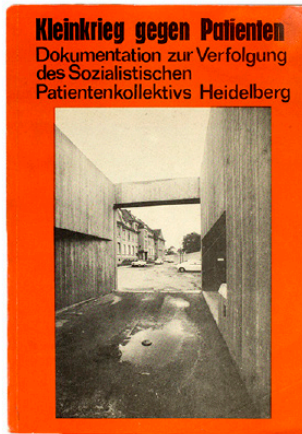


## 9. Anti-Psychiatry Collection

This collection brings together a selection of 11 rare zines, pamphlets, and writings from activist patients' groups that coalesced in the early to mid-1970s in England and the United States. In part arising from and influenced by late 1960s activism, civil rights, and anti-war movements, patients' rights groups formed all over the world to combat the horrendous conditions of mental hospitals and lack of committed peoples' rights. Groups like EPOC, Mental Health Patients' Union, and Berkeley Radical Psychiatry formed peer-therapy groups, founded collective living situations, and published critical theory and practical guides for patients.

The activist work presented here is part of a larger movement of anti-psychiatry and alternative psychiatry influenced by the philosophies of Wilhelm Reich, Jacques Lacan, and RD Laing, in addition to alternative therapy communities like the La Borde clinic in France, SPK in Germany, and Kingsley Hall in Philadelphia. These activists demanded rights for the committed and established psychiatric care practices devoted to social therapy and community psychiatry. Housed in one museum box.

**SOLD.**



## 10. Socialist Patients' Collective [SPK] Collection

The Sozialistisches Patientenkollektiv [Socialist Patients' Collective, or SPK] was an organization that formed at the Psychiatric Clinic at the University of Heidelberg in 1970. Under the direction of radical psychiatrist Dr. Wolfgang Huber, SPK advocated an amalgamation of non-hierarchical psychiatry and revolutionary Marxism.

The most famous of the SPK publications, *Turn Illness into a Weapon*, promoted a radical restructuring of the epistemologies of sickness and health. Believing, as Sartre states in the introduction, that "illness is...the only way of life in capitalism," they sought to prove that those labeled ill by society had in their illness both the cumulative effects of capitalism as well as healthy responses to an unjust system. For the SPK, the plight of the mentally ill was the center of a robust argument of how capitalist society produces mental illness and that reclaiming this illness is an explosive revolutionary tool.

The SPK's heterodox views on mental illness were too much for some, even in their milieu of leftist militancy. Upon its publication, *Turn Illness into a Weapon* was attacked by Ulrike Meinhof of the Red Army Faction, who wrote to Huber, "You were always crazy, but now you have gone completely insane, no, still worse, you have betrayed communism... no worker would read that [book], nobody could understand it. You are forbidden to drag the Party into your filth and I never want to hear the



name of Rosa Luxemburg in one of your filthy mouths, for it was her who wrote ‘truth is simple.’” Despite its critique by radicals such as Meinhof, the book was embraced and praised by intellectuals like Sartre, who argued “because capitalism produces illness in everybody, and because ‘psychiatric healing’ only means re-integration of sick people into society...collectives have to struggle to the aim to bring illness to its whole evolution, that means to bring it up to that point where disease becomes a revolutionary power by means of becoming jointly aware by consciousness.” Or, as SPK put it: “Let’s bury the silly hope for health! ...there must be no therapeutic act which has not been previously clearly and uniquely shown to be a revolutionary act.”



The radical philosophy of Huber and the SPK eventually led to Huber's removal from Heidelberg University as well as the jailing of several members. Linked continually to more explicitly leftist militant groups like the Red Army Faction, they were persecuted throughout their existence. Though short-lived in its first incarnation (officially disbanding in 1971), different iterations of the group have existed since then and into the present. This collection of 15 SPK publications includes much of the groups' self-documentation, as well as reflections on the original group by its descendent groups from the 1970s to the present. A crucial collection for anyone interested in the 1960s and '70s anti-psychiatry movement. Housed in one museum box.

**\$2,000**

**BOO-HOORAY**